

# Sector report Cultural management

Barcelon**a**ctiva



Ajuntament  
de Barcelona

With the assistance of:  
Associació de Professionals de la  
Gestió Cultural de Catalunya  
(APGCC)

# The 10 keys to understanding the sector

Cultural management activities are changing from both the sector and functional points of view. The responsibilities and skills of sector professionals are being redefined in lockstep with the general public's profile and cultural consumption habits.

## The sector

The main activity of cultural management professionals is intermediation between cultural creation, participation and consumption. It is thus a sector that works in parallel to the cultural industries to help develop artistic work, insert it into a social, regional or market strategy and make a cultural project economically, socially, artistically and politically viable.

## Main areas of activity

Cultural management operations can be classified into cultural activity management and cultural heritage management. Cultural activity management includes the management of the performing arts, visual arts, music and recording, literature and publishing and the audiovisual arts, while heritage management encompasses management of museums, archives, libraries, newspaper libraries, film libraries and exhibition venues. In addition, the sector also takes in cultural management for participation (festivals, folklore, traditional cultural associations) and the management of international cultural relations and aid (European projects, international aid, internationalisation of projects and managing cultural and artistic networks).

## Trends

The implementation of public policies in the field of culture over the past 30 years has generated a growing demand for professionals who can manage, implement and evaluate cultural activities. However, the characteristics of these professionals, their skills profile, duties, specific training, etc. were not mapped out until the late 1980s and in the course of the 1990s.

Nowadays the ability of cultural managers to form associations combined with the impetus provided by private initiative means that qualified personnel are available and the profession has achieved greater organisation, consolidation and recognition.

## Economic importance

Disaggregated data for the cultural management sector are not available. However, the culture industry accounts for 2.5% of EU GDP, a percentage higher than the chemical, rubber and plastic industry (2.3%). In addition, according to

the General Report on the Activities of the European Union the countries that contribute most to the economy in the cultural sector in the EU as a whole are Germany (0.53% of EU GDP), France (0.52%) and the UK (0.47%).

## Employment

The “Federación Estatal de Asociaciones de Gestores Culturales” (National Federation of Associations of Cultural Managers) in its most recent report published in October 2009 on “The Current Situation of the Federation and its Associations” gives a rough estimate of around 20,000 cultural management professionals in the public sector (between 60% and 65% of the total) and around 11,000 professionals in the private sector (between 35% and 40% of the total). According to the Federation’s estimates, in Spain there is an absolute average of 67 cultural managers per 100,000 people. This means that in Catalonia in 2011 there are about 5,048 cultural managers.

## Professional profiles most in demand

In 2005 the Valencia Declaration (1<sup>st</sup> International Conference of Cultural Managers) and the Zero Document (National Federation of Associations of Cultural Managers) established four cultural management professional categories: high-level cultural specialist, intermediate-level cultural specialist, assistant cultural specialist, and cultural assistant. Their responsibilities and skills profiles have been established within this framework.

## Occupations most in demand

This sector is characterised by the wide range of activities that are carried out by cultural management professionals. Occupations most in demand include cultural advisor, cultural events director, rights manager, creative content manager, marketing, communications and culture manager, temporary exhibitions curator, art expert, specialist in educational services for museums and cultural organisations and heritage buildings specialist.

## Future scenarios

The sector’s development undoubtedly needs to include greater professional and public recognition from three directions. Firstly, from the cultural managers themselves (seeing their profession as being specific and specialised); secondly, from the public and private sectors, as the contractors of these professionals (setting the criteria and requirements for the posts being offered); and finally from the world of economics, which should recognise cultural management as an economic activity, thus enabling the compilation of statistics about the people who work, and may come to work, in it.

## Weaknesses

The lack of a collective agreement for cultural managers and the fact that the profession has no occupational classification are shortcomings that, according to experts, will have to be resolved in the short term if this sector is to achieve final social recognition.

## Opportunities

Opportunities in the sector include implementing new information and communication technologies in cultural content production and distribution, cultural management globalisation processes that are generating the first steps towards international associations, the growing relationship between the public and private spheres, and institutional cooperation which is essential to set up a compact, uniform and organised sector.

# 01 Introduction to the sector

The culture sector is an area of activity that has been constantly developing and changing over the years. The various systems of government, the cultural policies implemented, the transformation in relationships between the public and private sectors and advances in new technologies are, amongst other things, factors that have generated this dynamism in the culture industry. The development of cultural management and the characteristics (skill and specialisation levels) of its professionals are a clear reflection of its current situation.

Based on the various approaches and/or definitions that experts have drawn up, cultural management is the activity designed to promote, design and conduct cultural projects from any area.

From this same perspective, the main activity of cultural management professionals is intermediation between cultural creation, participation and consumption, helping to develop artistic work, inserting it into a social, regional or market strategy and making a cultural project economically, socially, artistically and politically viable.

# 02

## Main areas of activity

The definition of culture, and that of cultural management itself, can include well-established, widely recognised activities, as well as others that have emerged more recently.

Below are the various areas of cultural management:<sup>1</sup>

- Heritage: museums, archives, libraries, newspaper archives, film libraries, exhibition venues.
- Performing arts: theatre, opera, dance, circus, creation centres.
- Visual arts: galleries, exhibitions, criticism, museums, arts and crafts, art centres.
- Music and record sectors: concerts, festivals, tours, the record industry, specialist venues.
- Literature and publishing: festivals, prizes, publishing houses, distribution and sale.
- Audiovisual arts: radio, film, television, audiovisual production, multimedia.
- Local general interest cultural management: municipal management, cultural centres, civic centres, local programmes, general services, social participation.
- Cultural management in general service businesses: infrastructure companies, executive management, specialised services.
- Cultural management for public participation events: festivals, folklore, traditional cultural associations.
- Emerging sectors related to culture: tourism, employment, regional development, social cohesion, multiculturalism, education, youth and communication.
- International cultural relationships and aid: European projects, international aid, internationalisation of projects and managing cultural and artistic networks.

Finally, it should be pointed out that cultural managers' activities can include either carrying out tasks in a given cultural field (such as, for example, the manager of a theatre) or more general activity, working on several disciplines at once (such as, for example, a local council's culture officer).

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<sup>1</sup> Carreño, Tino (2009). Camins Creuats. El perfil actual del gestor/a cultural a Catalunya.

# 03

## Sector trends

**It is essential to recognise cultural managers (and their activities) and carry out ongoing review of their training, which should include the knowledge and tools necessary to ensure the effectiveness of their work.**

### The sector that is consolidating

With the transition to democracy, there was a general transformation of the political and social framework of the country, including the deployment of the principles of the welfare state and the implementation of new public policies. The cultural sector did not remain on the margins of this process, and the processes of democratisation, decentralisation of government and the development of cultural markets resulted in a major transformation of the field of culture. This context led to an increase in the number and scope of government interventions in the sector and a considerable expansion of private activities, especially in the cultural industries as a whole. All this has meant that the number of public and private (profit and non-profit) cultural projects, services and facilities increased significantly, which has contributed to the consolidation of a cultural management industry that is increasingly broad and diverse.

Cultural management activities are changing at the moment in both sector and functional terms, and it is forecast that this will be increasingly the case in coming years. The responsibilities and skills of sector professionals are being redefined in lockstep with the general public's profile and cultural consumption habits.

### Cultural manager: a key profession in the culture sector

The sector's development has led to the need for a large number of professionals who would be able to effectively and efficiently perform work and achieve objectives assigned to them. Initially, thirty years ago, cultural managers learned how to perform the tasks of these new jobs in a gradual and almost self-taught way using trial-and-error.

These first of the industry's professionals came from other social areas such as education, associations, social work and creative activities. However, the lack of specific training and experience in this area of management very quickly led these professionals to find themselves with numerous deficiencies and restrictions in carrying out their work. Through frequent congresses and conferences, this first group of cultural managers played a central role in many organisational, training and cohesion activities in the sector, with the purpose of discussing their profession's various problems and achieving an initial basis for organisation and representation.

It was really in the late 1980s that people started to talk about "cultural management" as it is currently understood and the first specialised training programmes were designed. The first professional associations of cultural managers were also created in Spain's various regions. The result of this structuring was the setting up of the Spanish National Federation of Associations of Cultural Managers (FEAGC) in 1999 in order to pool efforts, experiences and interests so as to be able to take action in the sector. In 1993 the Catalan Association of Cultural Management Professionals was founded.

Mention should be made of the First International Conference on Training for Cultural Managers and Specialists in Valencia in 2005, which was attended by some 500 industry professionals. This meeting reaffirmed the need for consolidation and recognition for the profession and also explored the training needs of cultural managers. This conference was of critical importance to the profession as it was the first time that a corporate declaration had been made for the whole of Spain. A series of conclusions were reached at this meeting about the professional profile, training content and curriculum profile of cultural managers. Thus one of the main challenges for the cultural management sector is to gain social and professional recognition together with greater development of culture.

### Major challenges, major responsibilities

In recent years there has been enormous development of training programmes in various fields of cultural management and currently almost all universities in Catalonia offer masters or postgraduate studies in some of the specialities of cultural management. Likewise, professional associations and networking have fostered greater dynamism, exchanges and interaction as well as a sharing of professional methodologies and expertise.

In addition, codes of professional best practice have been drawn up to help strengthen the recognition of professional ethical practice. These include the codes of the Association of Visual Artists of Catalonia and music professionals, the best practice guide drawn up by CONCA for dance professionals and the APGCC good practice guide.

Although enormous strides have been made in standardising and recognising the sector and its professionals, the cultural management industry has great responsibilities due to the sector and territorial scope of cultural activities and infrastructure as well as challenges centred on economic sustainability and maintaining the quality of these activities and infrastructure.

From this perspective, it is important not only to recognise cultural managers (and their activities), but also to continuously review their training, incorporating the knowledge and tools necessary to ensure that their work is effective.

### **Catalan Institute of Cultural Industries (ICIC) training schemes**

The ICIC's Business Development Service (BDS) has a training and professionalisation support programme that in 2010 ran two main activities for cultural management professionals:

- A management training and information programme for cultural companies.
- A call for subsidies for consultancy work with Catalan cultural industries.

In management training, in 2010 the BDS held 51 activities attended by more than 2,500 cultural industry professionals and over 150 speakers. The overall cost of running these activities was €159,960.52.

As for cultural consultancy, grants have been awarded to consultants to cultural institutions or companies with the aim of improving the professionalism and competitiveness of Catalan cultural enterprises and developing business management strategies. The total cost came to €74,576, of which €11,000 was allocated to subsidies for basic consulting and €63,576 to subsidies for specific consultancy work.

### **International promotion of the Catalan Institute of Cultural Industries (ICIC)**

In 2010 the ICIC's International Promotion Department carried out a number of activities designed to promote Catalan culture abroad:

- Attendance at international cultural trade fairs, festivals and markets. The overall cost of attending these fairs was €432,552.38.
- Creating tools to publicise Catalan cultural industries at a total cost of €240,664.47.
- Subsidies for the internationalisation of Catalan cultural companies: 452 projects were funded for a total sum of €845,930.97.
- Other actions for the international promotion of Catalan cultural industries.

The International Promotion Department's goals are to open up markets for Catalan cultural companies, encourage their presence at international fairs, festivals and markets, develop tools to support operations abroad and incentivise the internationalisation of Catalan cultural companies.

# 04

## The sector in figures

### Economic data

- There are no specific statistics for the cultural management sector as its activities are spread throughout the activities carried out in the culture industry. This culture industry accounts for 2.5% of EU GDP, a percentage higher than the chemical, rubber and plastic industry (2.3%). In addition, culture employs 3.1% of Europe's population (about 5.8 million people), equivalent to the working population of Greece and Ireland combined.
- According to the General Report on the Activities of the European Union the countries that contribute most to the economy in the cultural sector are Germany (0.53% of EU GDP), France (0.52%) and the UK (0.47%).
- The Catalan Institute of Cultural Industries' expenditure on goods and services in 2010 came to €10,441,081.51.
- The Catalan Institute of Cultural Industries' Business Development Service budget for training and professionalisation of the sector in 2010 was €234,536.52.
- Although there are no official statistics for the cultural management industry in Catalonia, it is estimated that in 2007 (latest available data) the industry had a direct economic impact of some €40 million. This figure was 8.5% of local government (town, provincial and county councils) spending on culture in Catalonia in 2007.
- Heritage (archaeology and historical heritage, libraries, archives, museums, etc.) made up 72% of this spending, while cultural promotion (including theatre, dance, music, the visual arts and exhibitions, films and video, as well as other cultural promotion activities) accounted for the other 28%.
- Although there are no comparable statistics for the private sector, it is estimated that it is far smaller than the public sector (it is probably around one fifth of the size).

### Employment data

- The National Federation of Associations of Cultural Managers in its most recent report published in October 2009 on "The Current Situation of the Federation and its Associations" gives a rough estimate of around 20,000 cultural management professionals in the public sector (between 60% and 65% of the total) and around 11,000 professionals in the private sector (between 35% and 40% of the total).
- The National Federation of Associations of Cultural Managers has 2,635 members, or 8.5% of cultural management professionals in Spain.
- There were 750 members in Catalonia in 2011, of which 44% have studied cultural management. They are also university graduates, mostly in art history (19%), geography and history (13%) and humanities (11%).
- Catalonia is the region with most members in the National Federation of Associations of Cultural Managers through its own association (Catalan Association of Cultural Management Professionals) with 26% of total members, followed by the Association of Technical Representatives (ARTE) in Madrid with 14%, Andalusia with 13%, and the Association of Heritage Managers with 13%. These four account for 66% of the whole.
- At the national level, in 2009 69.39% of National Federation of Associations of Cultural Managers members worked in the public sector and 28.18% in the private sector. In Catalonia, however, the figures are quite different with 45.5% in the public sector and 45.16% in private sector.
- According to the National Federation of Associations of Cultural Managers' estimates, in Spain there is an absolute average of 67 cultural managers per 100,000 people. This means that in Catalonia in 2011 there are about 5,048 cultural managers.
- 80% of National Federation of Associations of Cultural Managers members have been to university.
- In 2009, 37% of these workers had a medium-high profile, equivalent to the high-level cultural specialist, intermediate-level cultural specialist and assistant cultural specialist profiles set out in the Zero Document.



## 05

## Professional profiles most in demand

## Most highly qualified professional profiles

## Training profile

The *Zero Document* sets out three types of professionals as defined below:

- High-level cultural specialist: these are professionals who design strategies for specialised or multifunctional cultural infrastructures and venues. They are responsible for managing budgets and supervising the organisation's staff. Their skills and roles are focused primarily on implementing cultural policies or business strategies. In general, they occupy the most senior positions in a company or public institution.
- Intermediate-level cultural specialist: these are the professionals who design, plan and carry out projects using appropriate cultural programmes. They manage specialised or multifunctional equipment, infrastructure and cultural venues, using dissemination, creativity, training and customer retention techniques. They supervise cultural managers and cultural assistants. They prepare reports about the results of their day-to-day professional work and activities for the high-level specialists.
- Assistant cultural specialist: these are the professionals who take part in organising and carrying out plans, projects, programmes, initiatives and cultural activities in specialised or multifunctional equipment, infrastructure and cultural venues. They work directly with users. They are one of the fundamental pillars of the structure of any cultural venue, service or company. They work as assistants to all the other culture professionals, both receiving instructions from those above and giving them to those below.

Basic training is a degree in the fields of culture and the arts (History of Art, Fine Arts) or in economics, although the Document states that normally a master's degree in cultural management or a cultural management specialist or cultural events specialist certificate will also be required.

## Skills profile

The specific skills required of cultural managers are outlined below:

- Analytical ability. The professional needs to use this to analyse the context of action in order to implement and evaluate their own actions.
- Capacity for dialogue. Intermediation and negotiation between the various stakeholders in the work environment.
- Innovation and creativity. They have to be able to generate new proposals that dovetail with the current situation in the world of culture.
- Ability to communicate. This has to be used to transfer information and knowledge appropriate to the setting in which the cultural activity or service is carried out.
- Artistic and cultural awareness. Familiarity with and understanding and knowledge of historical and contemporary cultural and artistic movements.
- Ability to adapt to changing environments and situations. In other words, openness to various theoretical paradigms.
- Leadership. Good management skills.
- Entrepreneurial attitude. Ability to create and carry out specific and special projects under difficult circumstances.
- The ability to work as part of a team and adapt to different organisational models.
- Planning and resource organisation ability.
- Ability to manage cultural diversity, promoting culture through other cultures, the ability to interact and communicate with other cultures.
- Negotiating skills.

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#### Examples of jobs in the Porta22 directory

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- ✓ Cultural events director
  - ✓ Marketing, communications and culture manager
  - ✓ Temporary exhibitions curator
  - ✓ Cultural and leisure tourism company director
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## Less qualified professional profiles

### Training profile

The *Zero Document* establishes the profile of a cultural assistant. These are professionals who, without having functions more specific than those of an administrative assistant, take part in auxiliary and support tasks (under the supervision of a high- or intermediate-level cultural specialist) and in the management of cultural projects and programmes undertaken by government and businesses.

They need higher vocational training, especially that which qualifies the holder as a cultural events specialist. However, a degree in the fields of culture and the arts (History of Art, Fine Art) or of economics may also be required. Knowledge of accounting and business administration is normally essential in both the public and private sectors.

### Skills profile

Along with the specific professional skills for each activity or area of activity, these professionals need to have skills in teamwork, working alongside specialists to prepare cultural activities, carrying out administrative tasks in the culture sector and dealing directly with users.

In this case, knowledge of the public or private cultural venue or facility where the person works and the activity carried out there is of crucial importance. From this perspective, and in a broader sense, also advantageous is knowledge of the area and its population (cultural habits, patterns of cultural consumption).

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#### Examples of jobs in the Porta22 directory

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- ✓ Art works packing and handling specialist
  - ✓ Exhibition production specialist
  - ✓ Collection digitisation project specialist
  - ✓ Assistant art facility monitoring specialist
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# 06

## Future scenarios

### Weaknesses

- One of the cultural management sector's greatest weaknesses is the lack of a sense of belonging to a particular industry amongst many of its professionals. This issue, present in all areas of debate, is the outcome of conceptual factors including the very definition of a cultural manager and legal issues, such as the lack of a collective agreement in the industry and the fact that there is no official classification of these professionals. This weakness is largely a consequence of the small size of the group working in the sector.
- The lack of a sufficiently consolidated business network, which is the case not only in Catalonia but across Spain, is one of the industry's great weaknesses. There is still very little private entrepreneurship and a large proportion of the demand for (and supply of) this type of professional comes from the public sector. Hence a considerable part of the development and scale of the industry depends on levels of public spending on culture and related activities.
- There is still no accurate estimate of the economic size of the cultural management sector. Among other reasons this is due to the absence of a statistical or administrative record of the people working in it (especially in the private sector) and monitoring (and forecasting) of future demand for these professionals.

### Threats

- The economic crisis involves reduced funding (especially from public sources) for culture. As a result the supply of cultural activities has been resized leading to a change in demand for professionals specialising in managing them. Infrastructure investment too has been significantly reduced.
- From a medium- and long-term perspective (and from a more cross-cutting standpoint), the scale of the changes in the behaviour of consumers of cultural goods and services and the public's new leisure time preferences, especially in the case of younger people who are more used to using new information and communications technologies, need to be taken into account.
- In the light of the above issues, there is an emerging debate about the cultural activity/cultural action dichotomy. Cultural managers first need to define cultural action, where this means a series of general goals and priorities, so as to subsequently design and implement cultural activities appropriate to these goals and priorities. This issue is becoming crucial in terms of consolidating the sector if the cultural manager wants to avoid becoming a mere culture "administrator".

### Strengths

- The training currently available in the field of cultural management is undoubtedly one of the industry's strengths, and over recent years educational institutions have made great efforts to determine and update learning content for training the various professional profiles in the field of cultural management. These training centres have established areas for working with the industry's professionals. However, there has still been no clear response to the demand to adapt to the new European Higher Education Area.
- The sector has a great capacity to form associations and throughout Spain they provide cultural managers with places to meet and discuss so as to strengthen their professional identity and social function, define curricular and skills profiles and map out strategic courses of action for the sector.
- Although there has still not been any rigorous study of the activity and demand for professionals in the private sector, which is still very small, work has been done to estimate the size of the public sector. This information makes it possible to examine the profiles of cultural management professionals, the features of their activities and their training requirements.
- People working in the sector are aware of the need for continuing education, the growing heterogeneity and specialisation of their activities and the need for constant review of their responsibilities. Hence they are able to adapt to the changing environment in which they work and which will change even more in the coming years.
- The rate at which new cultural start-ups are appearing is growing and entrepreneurship in the cultural sector is being encouraged. This is reflected in the new ways of starting a business and financing it.

- Catalonia is one of the most powerful regions in terms of drawing up a professional cultural manager profile as its cultural policies and networks are backed by investment and skilled professionals.

## Opportunities

- The use of new information and communication technologies in the production and distribution of cultural content is increasingly apparent. This is the case not only in terms of adapting to this new context of crisis and technological development but also in getting the most out of the advantages offered by the technologies identified at the International Congress of Cultural Management in the European Framework (November 2009).
- The globalisation of cultural management is generating the first steps towards setting up international associations. At present work is being done to establish standing forums or platforms, for example a European Cultural Managers' Federation.
- In the field of international aid, cultural managers need quality professional technical training to enable aid and development based on cultural management.
- From a cross-cutting standpoint experts are stressing the importance of educational organisations in the democratisation of culture, i.e., providing the public with access to cultural goods.
- The growing relationship between the public and private sectors at the same time as the need for closer relations between the two in maintaining and developing strategic cultural projects has been identified.
- Increasing international mobility and professionalisation due to greater mastery of language and technical skills.
- The existence of other instruments and institutions to drive the sector, especially in the audiovisual industry. They include the Catalan Films & TV (CF&TV) Consortium, the Audiovisual Park of Catalonia and the Barcelona-Catalonia Film Commission (BCFC).
- The setting up of associations, clusters and networks of professionals and companies which can transform cultural and creative industries in an integrated sector. Hence support for partnerships and carrying out joint projects promotes the sector and enhances competitiveness.
- Institutional cooperation is essential to set up a compact, uniform and organised sector where there is a shared knowledge that enables the efficient development of cultural industries and their workforces.
- The Ministry of Culture's Cultural and Creative Industries Promotion Plan 2011 provides grants for cultural management training for young Spaniards abroad at cultural institutions and Spanish embassies and consulates (CULTURE X Grants).

# 07

## Useful links

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### International organisations

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European Network of Cultural Administration Training Centres

<http://www.encatc.org>

The Association for Cultural Economics International

<http://www.culturaleconomics.org/>

The International Association of Arts and Cultural Management

<http://www.neumann.hec.ca/artsmanagement/aimac/en/welcome.htm>

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### Spanish organisations

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Spanish National Federation of Associations of Cultural Managers

[www.federacion-agc.es](http://www.federacion-agc.es)

Association of Cultural Management Professionals of Catalonia

<http://www.gestorcultural.org>

Association of Cultural Managers and Specialist of the Region of Madrid

<http://www.agetec.org>

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### International events (fairs, conferences, etc.)

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16<sup>th</sup> International Conference on Cultural Economics

<http://www.acei2010.com>

International Conference on Arts and Cultural Management

<http://www.ifacca.org>

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### Spanish events (fairs, conferences, etc.)

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International Congress of Art, Teachers and Museums

<http://artemaestrosymuseos.wordpress.com/>

Interacció

<http://www.diba.cat/cjs/jornada.asp?id=1148>

3<sup>rd</sup> Creative City Conference

<http://www.kreanta.org/>

Pública 2012

<http://www.fundacioncontemporanea.com/?sec=27>

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### International themed portals

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Arts Management Network

<http://www.artsmanagement.net>

Cultural Policy Institute

<http://www.eng.cpolicy.ru>

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### Spanish themed portals

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Autor Foundation

<http://www.fundacionautor.org>

Interarts

<http://www.interarts.net/es/interarts.php>

Dosdoce

<http://www.dosdoce.com>

International Network on Cultural Policy

[http://www.incp-ripc.org/index\\_s.shtml](http://www.incp-ripc.org/index_s.shtml)

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